

KERAMIC STUDIO

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E take great pleasure in presenting to our readers the unusual issue of *Keramic Studio* prepared both in design and text by Mr. Albert W. Heckman, assistant teacher of design at Columbia College under Mr. Arthur Dow, who is probably the best authority on design in this country. Mr. Heckman has been a

valued contributor to *Keramic Studio* for several years and the present issue shows what we may look forward to in the near future. We are promised regular contributions either in color or in black and white, with accompanying articles on design, which we expect to be of the greatest value to students, and especially to teachers of art all over the country.

Keramic Studio has tried in the past and is making an increased effort to take the place of a practical school of applied design, teaching both design and the mechanical processes of application in the various mediums. We expect to continue developing along these lines as interest in art crafts revives after the war, and with increasing subscriptions we are looking forward to increasing values both in quantity and quality. A most encouraging development is the awakening interest of schools in *Keramic Studio*. This is evidenced by daily subscriptions and inquiries from this source.

In the meantime the editors and publishers of *Keramic Studio*, who have so courageously succeeded in carrying the magazine through the war, must now make the long delayed but absolutely unavoidable raise in the subscription price, which will be \$5 a year, beginning with the January issue. We feel sure of the hearty support of those who have helped us with their subscription throughout the fearful strain of war time, and with the new friends which our present plan of contributions will surely bring, we shall hope to make *Keramic Studio* such a valuable journal of design that every serious student in the country will consider it as the one most necessary book on the work table. But with the present high prices of everything which goes into the publication of a magazine, it is absolutely impossible to carry out our plans at the pre-war price.

Subscriptions at the old price of \$4 a year will be accepted until the end of December.

ART NOTES

H. B. Paist, Assistant Editor

A NOTABLE event in the American Art World this summer was the Art Congress of Nations brought together by the Art Alliance of New York in June in their galleries, 10 East Forty-Seventh Street. Nineteen nationalities were represented and the aim was to bring to light the foreign talent in our midst, to enable the foreign craft worker to continue in the work to which he is trained and fitted, by making a market for his work, and to interest and en-

lighten the public in this, our national asset, and to stimulate interest in crafts represented.

The exhibit was arranged in booths where the actual work was demonstrated. A French weaver of tapestries, lace workers, a Ukrainian peasant girl making necklaces and band trimmings of colored beads, Italian girls making linen cut-work, a jeweler, a Swedish weaver, Russians with their wonderful pre-revolutionary craft work, Chinese and Japanese, Hungarian, Korean, Burmese,—all were demonstrating, in native costumes, their several arts.

From a strictly commercial point of view alone this was a notable event, for it brings to light a resource worth millions of dollars. Here too is talent for Art Schools for the practical training in industrial work. The exhibit was made possible by the co-operation of the Settlement workers and Settlement Houses and constitutes a forward looking movement in the work of reconstruction, and in putting America on a sound Art footing.

The Paintings of the Russian artist, Boris Annisfeld, which have caused so much comment in Europe and in our own large cities during the past year, were a part of the art exhibit of the Minnesota State Fair during the first week of September.

It is a large exhibit and one not easily forgotten, for it comes as a reminder that we are still in the midst of revolutionary forces which have not worn themselves out, or which have not yet yielded to the moulding processes of evolution. They defy analysis, and leave one with a sense of helplessness in the face of such elementary emotions.

One's first impression is of an emotional explosion, or as a cauldron into which has been poured all of the Art theories, Art principles and Art achievement of the past,—all culture, ethics, religions, beauty, order and harmony, and the result, a seething mass of color, kept at white heat by the fires of elemental emotions. For themes, Boris Annisfeld has reverted to mythology and the Bible, choosing the most lugubrious subjects, and, while the treatment is supposed to be symbolic, the impression is decidedly materialistic.

It is neither legitimate pictorially nor is it pure design, but falls under the classification of stage setting, and as such, in relation to the Russian Ballet, and modern Drama, it has its real defense. It fully represents the mental and spiritual condition of Russia and will constitute a record of this stage in History, but one cannot but be impatient with American critics, who hold these expressions up to the public as having a real contributory value to Art, and try to make them measure up to the principles of true Art, for in the final analysis, the public verdict and the impression a thing makes on the public, is a pretty fair test of its true value, and the unenlightened public looks and shudders and turns away as from something unwholesome: it is only the artist class who try to analyze and reserve the verdict. To contemplate such evidence of the world's condition, one must, if one would keep a sane optimism, try to see beyond it, and cultivate a faith in the ultimate triumph of law and order.

(Continued on page 117)



NE finds all through the history of Art examples of handicraft in which the peacock has been used as a motif either as a whole or in part. It has always been a source of inspiration to the artist. This we find to be especially noticeable in studying ancient jewelry, hand mirrors, combs, cosmetic boxes and other objects where the peacock as a symbol of vanity is appropriate. The bird itself is an object of universal admiration and we do not wonder that some people who look upon its unusual beauty with awe are superstitious about it or that certain Indian castes still regard it as being sacred. Its beautiful plumage of blue, green, violet and gold is gorgeous in its richness and intensity of color and it has a metallic quality which only the iridescent lustres and vitrifiable enamels of the ceramic artist can imitate. We are not, however, interested particularly in what the peacock stands for in the realm of folk lore or religion, nor do we care to merely imitate its colors. What interests us is that which, with the peacock as a motif, is peculiarly adaptable to design.

In line we have the graceful contour of the neck and the long flowing curves in its train of feathers which are full of rhythmic quality. In pattern of dark and light areas we have the dark feathers of black and blue in the wings contrasted with the lighter ones of brown and gold. The wing too, as a whole, forms an interesting spot against the rest of the bird, and the so-called tail feathers with their "evil" eyes are individually complete designs. It is when these feathers are lifted and spread out in all their glory that we realize the full beauty of our motif. Here we have beauty of line, of dark and light pattern and of color, all of which form a harmony so complete and satisfying that one might be pardoned in thinking it would suffice, if this harmony were merely copied or represented. However, we, as students of design, know that this is never enough to produce a thing of art value.

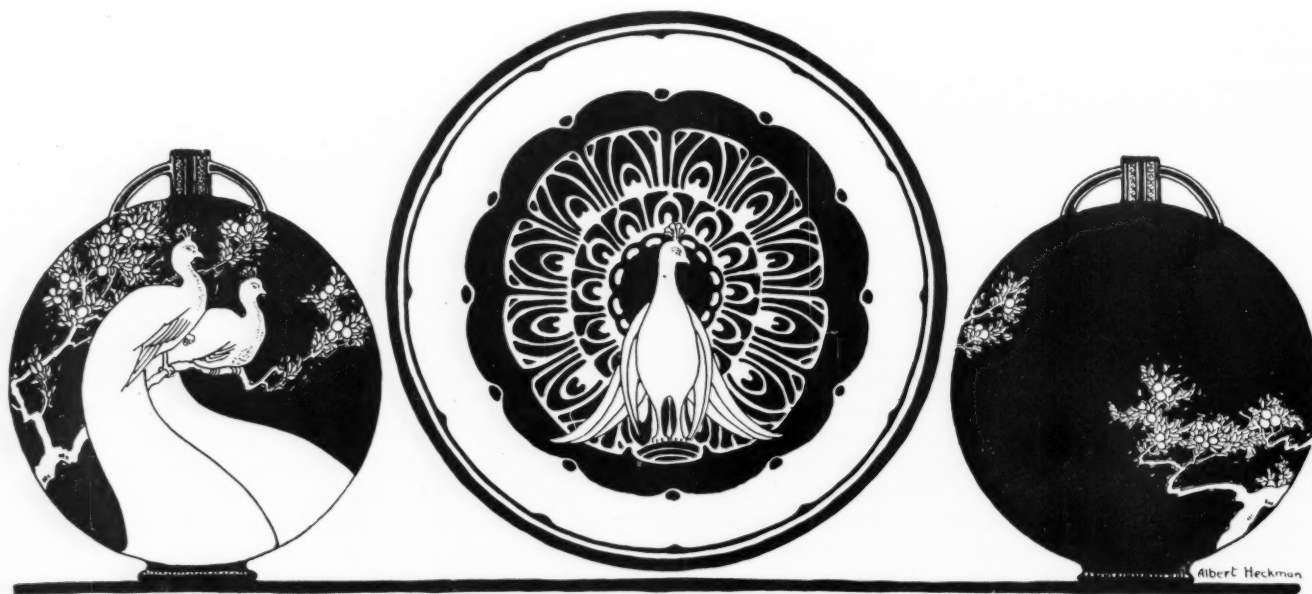
Any ornament having art value is invariably governed by the limitations of the craft at hand and in so far as we make our motif conform to these limitations we are, at least, aiming at craftsmanship,—a prerequisite in all decorative

art. When we plan our adaptations from the peacock we should remember that it is not only advisable but also necessary that, in making our designs, we first take into consideration whether they are to be done in lustres, in enamels or in colors that are dusted on the china. For instance, the accompanying bowl and plate designs were planned to be applied on a soft glaze ware in enamels and the vases were designed for treatment in lustres and gold with a background of dusted color on white china. The bowl and plate designs might also be applied with colors for dusting, but before we take up the question of treatment, let us for a moment consider the problem of making our own adaptations.

Why do we insist so much on each and every one making his or her own adaptations or arrangements of the designs given in these pages? We do this because in this way we get more out of our work than if we apply things just as they are. We never understand or fully appreciate a thing by merely gazing at it. Something more than passive observation is necessary. Copying will not do much good where we follow given directions which provoke little or no thought. It is only by exercise which permits and necessitates thought that we grow in our appreciation and ability to discriminate. It is in this way that we make a thing a part of ourselves and at the same time develop our capacity to do creative work. As long as we depend on others for ideas and designs we can lay claim to being only artisans or craftsmen and it is only after we have begun introducing ideas, arrangements and color schemes of our own and doing it in a fine way that we can consider ourselves art students or artists.

It takes a great deal of time to make arrangements that will fit new shapes, and color schemes, to be practically worked out, require preliminary drawings of our studies. From some of the studies this month—the vase and bowl on page 101 and the bowl on page 116—I have made these preliminary drawings in full size outline which will fit the vase or bowl exactly. These drawings are not the kind which transfer directly on the china but are to be traced and then applied.* There is, however, another use for which they

*The full size outline drawings here mentioned are not published in the Magazine but will be sold separately at 10 cents each or \$1.00 a dozen.





were intended and for which it is hoped they will be used. This is for individual and class room work in which students work out different color arrangements of the same design. From preliminary tests or color tiles schemes may be selected and then applied to the printed outline drawings with water color or tempera paints. In order to get the best results, several of these color adaptations should be made of each design, the effects compared and the best selected for application to the actual vase or bowl. Work of this kind affords not only a chance for the student to learn something of color harmonies but is also further creative incentive. Preliminary to making these different color schemes we should work out those which always accompany the black and white illustrations. Only in this way can we get the effect which the designer had in mind when he or she made the working drawings as they appear each month in *Keramic Studio*. In this instance it may not be possible to get the effect in water colors which some lustres and enamels give but the following treatments can be approximated.

First fire: Trace the design from the printed outline drawing and transfer it to the china, or draw it freehand starting with the placing of the peacocks. It is essential that these be not too small in relation to the space they are to fill. After this has been done draw in the main branches with a few simple lines and then proceed to fill in the leaf forms. Fruit forms, such as oranges which have been added here, or flower forms may be introduced to furnish a chance for an added note of color. When the drawing is finished it can be gone over with outlining black and fired.

Second fire: Paint in the upper part of the bird's wing with blue lustre, applying it as thin and evenly as possible. The lower part of the wing is orange lustre and the rest of the bird is copper lustre with the exception of the legs which are ruby lustre. The leaves are dark green lustre, the fruit forms are orange lustre and the branches are steel blue.

Third fire: This is practically a repetition of the second fire, for in dealing with lustres one should depend on repeated thin applications for success and not on one or two thick coats of color.

Fourth fire: If the copper lustre is now even and intense in color it is ready for the next step which consists of painting in all the markings of the design of the feathers with gold. This can be done in a formal way as in the color study or it may be done in a free, sketchy, informal way. In either instance, however, attention should be given to careful drawing of the "eyes" of the feathers and the pattern they make on the tail. With yellow brown lustre go over all the orange lustre in the design. This is done to

lower the latter in tone and to prevent it from rubbing off.

Fifth fire: Burnish all the gold carefully and go over it where it needs touching up. Let this dry well and fill in the "eyes" of the feathers with blue lustre taking care not to let the lustre come in contact with the fresh gold where the latter has been used in touching up places.

Sixth fire: Oil in all the background with special oil for dusting and pad it until it is even in tone. After this has dried sufficiently, dust with black paint. A bit of paint added to the oil will help in ascertaining whether the oil has been applied evenly and in cleaning out places where it is not wanted after the color has been applied to it.

Seventh fire: The gold should now be burnished again and all the particles of burnishing glass washed off. After this has been done a wash of light green lustre should be put over all the peacock with the exception of the blue and orange parts in the design. This lustre should be painted more or less unevenly for it is this unevenness of light green lustre over copper and gold which gives the peacock colors of blue-greens, purple-greens and red-purples. Seven fires ought to be enough to finish this design, but, if one prefers a finished piece with gold over this light green lustre in the marking of the feathers, an additional fire is necessary. The handles, if there are any on the vase as in the canteen shapes, are of simple design in stripes of gold and black.

These designs may or may not be done with outlines. It is easier for beginners to use them in adapting these designs and more advanced students should not use them if they want to get the best results. These two designs were planned for treatment in enamels or a soft glaze ware. Three colors and gold were used. All the wide bands, the leaf forms, and the feather designs are of Royal Blue. The stems, the peacock with the small lower wing feather (the circles around the center spot in the "eyes" of the feathers) and the small spots in the circular ornament directly behind



its head are Enameled Green enamel. The fruit forms and the circular disk back of the peacock's head are of Lilac enamel and the rest of the design painted in gold is the background of the peacock panel and the narrow bands which come at the top and bottom of the bowl. The background of the fruit tree that comes between the peacock panels is left untouched.

PLATE DESIGN

In the plate design gold has been left out entirely and the outer bands of color are in Royal blue enamel. This design could be applied to Belleek or Satsuma ware with the foregoing colors. Unfluxed gold should be used, as always, on a soft glazed ware. If one wanted to apply this design to white china it could be worked out in colors for dusting. Dark Blue for Dusting, Bright Green and Mode could be used in place of Royal Blue, Emerald Green and Lilac and a dusting of Glaze for Green would take away the whiteness of the china. Gold could be used if desired.



MEXICAN MAJOLICA DESIGNS

It was only a few years ago that Mexican Majolica was discovered to be of native origin. Hitherto it was assumed to be of Spanish production because so much of it is like the Spanish Majolica. This was due to the fact that the Spanish potters were the first to introduce this craft into Mexico and that Spanish priesthood did much to encourage its growth.

That was in the latter part of the sixteenth and the early part of the seventeenth centuries, after which the Spanish influence became less and less pronounced and the Mexicans became independent workers. If this limited space would permit it would be worth our while to trace the history of this tin-enamelled earthenware not only from the Mexicans to the Spaniards but from the Spaniards to the Moors, the Persians, the Egyptians and the forerunners of all these peoples, the Saracens, with whom this work probably began. How this particular kind of pottery originated, the manner in which it was carried from one place to another and the



way in which it was established and developed in the different places is interesting.

In Mexico the work was first established at Puebla by the pioneers from across the Atlantic and the store of knowledge which these pioneers carried with them was evidently limited to the secrets of the craft as practiced at Talavera, from where they came. Talavera pottery is practically all of blue and white design and so we find that in Mexico the first work was all in this one color, blue, on a white ground. Undoubtedly at first these Talavera potters tried to reproduce some of the beautiful things they had already accomplished in Spain, but in a new environment it is not always possible to continue old methods and successes. New ideas, customs, habits and different climatic conditions, available raw materials and natural resources in general necessitate new ways of doing things.

There are two kinds of clay in Mexico, red and white, that are used for making pottery and we can picture one of these early craftsmen experimenting first with one and then with the other, and then, having no success with either alone, we can see him try a mixture of the two clays. Who knows but that it took him a long time to find out just what proportions of each would give the best results. After he had discovered that equal parts of each clay would make the most satisfactory pottery we can picture him trying to decorate a bowl or a plate, perhaps without his accustomed tools which he may have lost on his venturesome journey to his new home. We can see him pick up a blunt stick and try to use it as a brush. This stick, however, will not do what the brush did, but in true craftsman spirit he fashioned his design in a new way to conform to his tools, and, having done this as well as he could, was content. This resulted in what we call the tattooed or dotted style of decoration. Besides this there were two other styles of decoration, the silhouetted and the outlined, which were practiced by the early Mexican artists.

Of all these three styles the silhouetted is the most striking in design. Here we have arrangements in dark and light that are excelled by nothing in Ceramic art. We never tire looking at these beautiful things which were done by these craftsmen of two hundred or more years ago. There is a feeling of freshness, of spontaneity and directness that is delightful in all this work. Nowhere do we see any attempt at retouching nor do we see any attempt at shading in the designs. It is in the study of this style of work that we can profit most, for it is this fine quality of dark and light arrangements, irrespective of color, which so much of our work lacks, and it is this style of work which was carried out in relief enamels which we ought to study in order to see how this enamel should be used.





Details of Hispano Moresque Pottery showing fine arrangements in Dark and Light areas, Drawings made by Albert Heckman through the courtesy of the Hispanic Society of America



The outlined style, as the name suggests, is decoration in which outlines play a large part. In this the design was first drawn on the pottery with a thin line of blue after which it was filled in with flat washes or spots of enamel. It is probable that this style was the outcome of the influence of Chinese porcelains which began to make their way into Mexico. When Seville pottery and the late polychrome style of Talavera Majolica was introduced into Mexico it was imitated by the workers there, who began to use other colors than blue. However, we shall not take up this later polychrome style of the Mexican majolista, for we still have much to glean from the study of these three early styles which are incomparably finer than all the later work of the Mexican.

If we were to sum up the most striking things which are obvious in studying this remarkably fine pottery, a few examples of which are illustrated here, what do we as students of design find to be of the greatest value to us?

First. We see that one or two colors when used well are enough to produce a fine design.

Secondly. It is obvious in all these Mexican Majolica designs that the treatment is simple, direct and spontaneous.

Thirdly. Many of the finest of these designs are made

up of nothing more than very simple lines, spots and masses of color.

Fourthly. No attempt has been made at retouching or shading in any of these early pieces.

Fifthly. It is not what the designs represent, the story which they tell, their history or their religious significance which interests us and holds our attention, but their remarkable beauty which is dependent upon, and the outcome of, fine spacing.

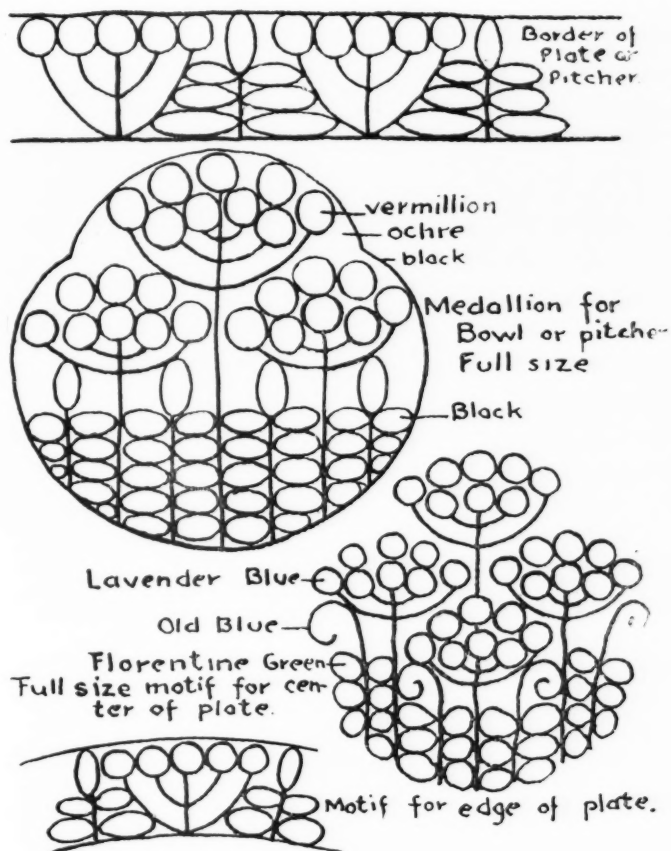
Sixthly. Though the Mexican worked within very limited means these limitations did not prevent him from making works of art of a very high order. In fact, we are inclined to believe that these very limitations were a help to him.

The more difficult our problems are the more our ingenuity is taxed and the more of ourselves—our ideas, our skillfulness and our appreciations—we put into our work. These are the things which determine the art quality of our work and not the highly developed mechanical apparatus and materials which a modern pottery affords. Perhaps if we did not have such a bewildering array of enamels and so much ready made pottery at our disposal we might appreciate these things more and do better work.

MOUNTAIN ASH MOTIF (Page 105)

In January of last year *Keramic Studio* published a sheet of motifs with adaptations to textile designs and at that time it was promised that further adaptations of these motifs to other things would be shown. This month one of the motifs has been adapted to a box, a plate and a pitcher as in the drawing below and to a bowl as in the photograph. These things are only a few of many that might be decorated. In planning ornament for other things the motif might be changed and made more interesting. For instance, one might prefer clusters of flowers to fruit. If such is the case the umbels of berries could be changed to flower forms, contrary to the usual order of things. Besides, the flower or fruit forms, as well as the leaf forms, could be varied in size and color. The schemes which accompany these designs could be varied infinitely. If, however, one wishes to get





the same effect that the writer secured in applying these designs, tracings of the details given here in full size should be used with the following color treatments.

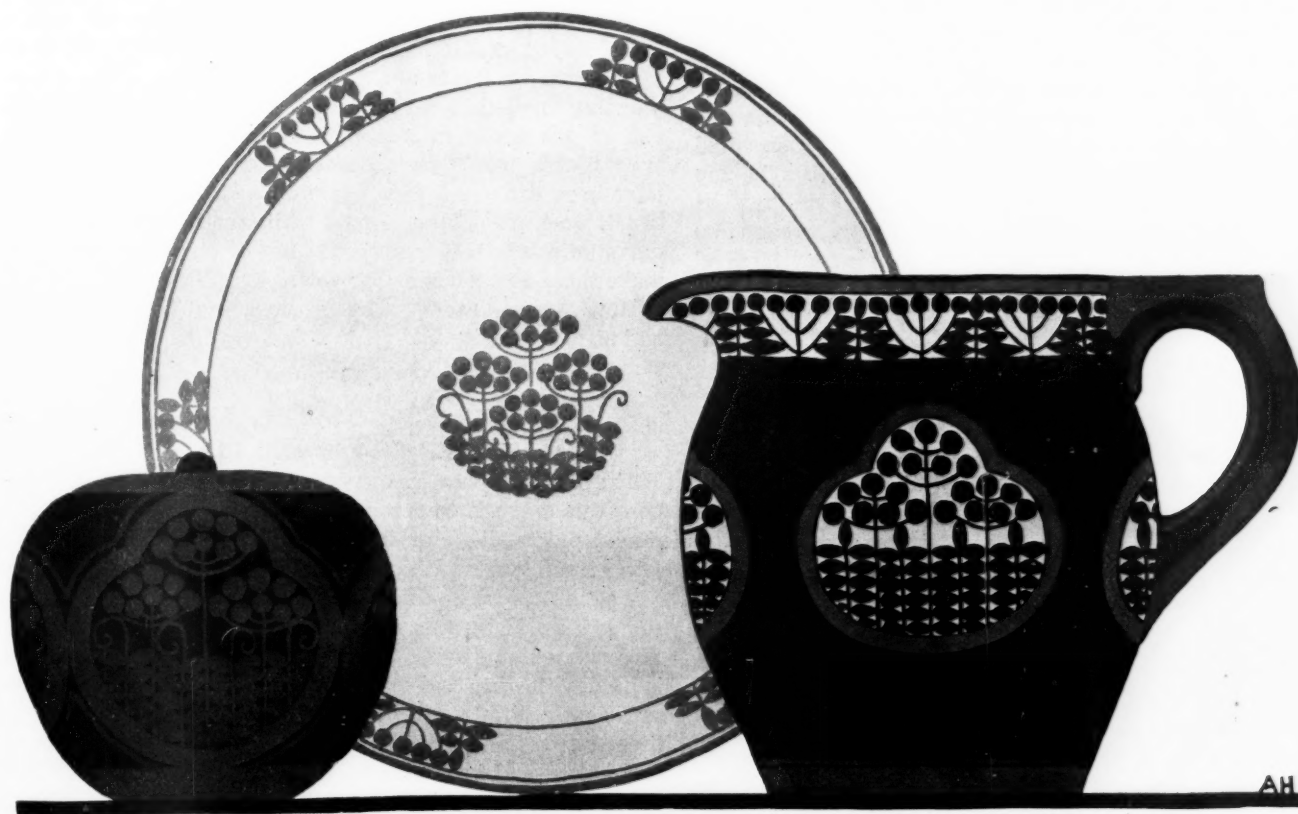
Draw the whole design on the china, paint in the stems



and leaves with soft Black enamel and then cover the background, which is black in the illustrations, with this, floating it as evenly as possible, first in one direction and then in the other around the bowl or pitcher, so as to avoid a hard edge where the color meets. After this has been done if the enamel is allowed to dry for a day or two the rest of the work can be done more satisfactorily, for this enamel dries very hard and can be handled without any danger of its rubbing off. Now fill in the background of the border with Ochre, the berry forms with Vermillion and the balance of the design, the bands of color at the top, bottom and inside of the bowl, and on the handle of the pitcher, with equal parts of Grass Green and Ochre. Fire this evenly so as to bring out the Vermillion equally intensely in all parts of the bowl or pitcher.

On a Satsuma box of this shape a background of gold in the medallion, with berries of Chinese Rose, leaves and stems of Old Blue surrounded by a band of Sage Green were used in this design. The spaces between the medallions were Old Blue and the rest of the design, the bands at the top and bottom, were of Sage Green and Gold.

Unlike the other designs on this page which are in deep, intense colors this should be carried out in pastel shades. Colors for Dusting should be used if white china is deco-





PERSIAN POTTERY (Courtesy of Metropolitan Museum of Fine Arts)

rated and enamels if Belleek ware is used. The latter should be floated in much lower relief in this design than in the bowl, box or pitcher. Old Blue for the stems and stripes around the plate, Florentine Green for the leaves and Lavender Blue or Lilac, all of which have been lightened in tone by the use of white enamel, were used in this design on a Belleek plate. On white china colors for dusting in corresponding colors were used.

As noted above, these schemes may be varied. In altering any of them, however, one should arrange the colors used so that the background of the panel in which the motif is repeated is different in color or value from the rest of the background. These background spaces, as they appear in the illustration given here in black and white, are apparently the same, but in reality they are different.



FREE-BRUSH WORK IN PERSIAN POTTERY DESIGN

Line may be of two kinds, accented or unaccented. Generally speaking the accented line is descriptive. It tells the story of its subject. The unaccented line on the other hand is complete in itself. It is the ornamental or decorative line. There are, however, exceptions to this as evidenced by a study of ceramic ornament. At the bottom of this page there is an illustration of a bowl which is decorated with an accented line and on the next page there is one which is decorated in lines which are of an unaccented quality. Each of these are purely line drawings. The cup designs at the top of this page are not only line designs but dark and light arrangements also, for they are grouped so as to make the light background spaces form an integral part of the decoration. We might compare these designs

with others of a similar nature and in this way arrive at a clearer understanding and appreciation of what we mean by a pure line design and one which is primarily a dark and light arrangement, though it may be built up of lines. That, however, is not the point we wish to make in studying these fine Persian Pottery designs. There is another thing of importance which is often overlooked by students of design and which is especially noticeable in these illustrations. It is free-brush work.

Why do we feel that this quality of free-brush work is an important thing? It is simply because we find it in the things we admire so much—the Persian, Japanese, Hispanic-Moresque and Rhodian pottery decorations—while it is often lacking in the things we do not care for. In how much of the work that is being done to-day do we find this quality? How much of our table ware do we find that does not have the appearance of having been decorated on a banding wheel? How much of our own individual work can we compare to these beautiful Persian designs? How many of us could plan a design as simple as the one at the bottom of this page and have it as interesting as this one? We are too engrossed in getting things mechanically perfect. Too much of our work appears to have been planned with a compass and a ruler and it is often painfully exact in its application or treatment. Those of us who do landscape painting know that our out-of-doors sketches are nine times out of ten more interesting than our finished painting. Why is this true? It is generally so because the sketches have been done in a direct spontaneous way in which free brush work plays a large part while the things we paint in our studio lack this quality because of our very anxiety to make them as perfect as possible.

How can we develop our appreciation of free brush work and also our ability to do it in a fine way, or, in other words,

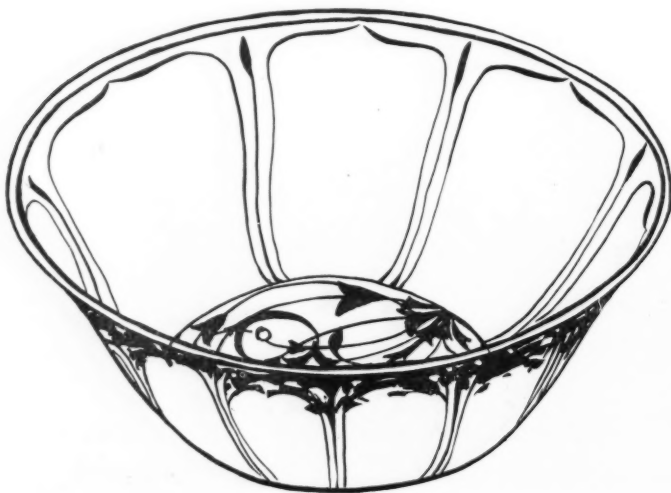
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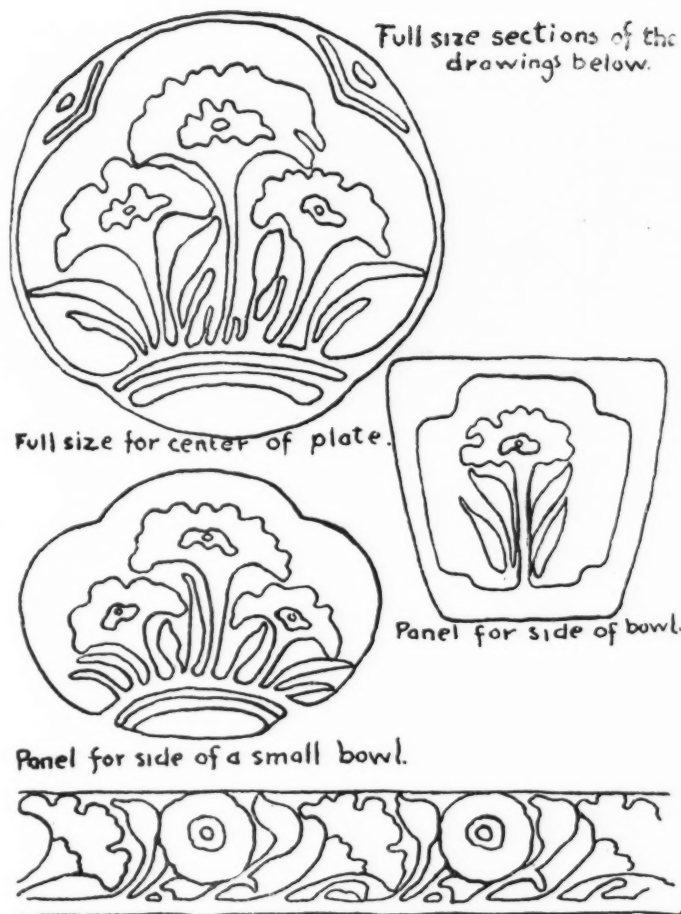


THREE BOWLS AND PLATES

The kind of ware one wishes to decorate and the purpose this ware is to serve determine very much what one should put on it. For instance, if one were to decorate a set of small bowls with plates to match for breakfast cereals any of these designs could be appropriately applied in colors for dusting. Fry's Special Oil for Dusting is a very satisfactory medium to use with these colors. The whole design is painted in thin and evenly with it and, after it has dried sufficiently to permit dusting, the following is applied: three parts Banding Blue, one part Aztec Blue, two parts Pearl Gray and two parts Ivory Glaze.

For Porridge bowls in a luncheon service colors for dust-

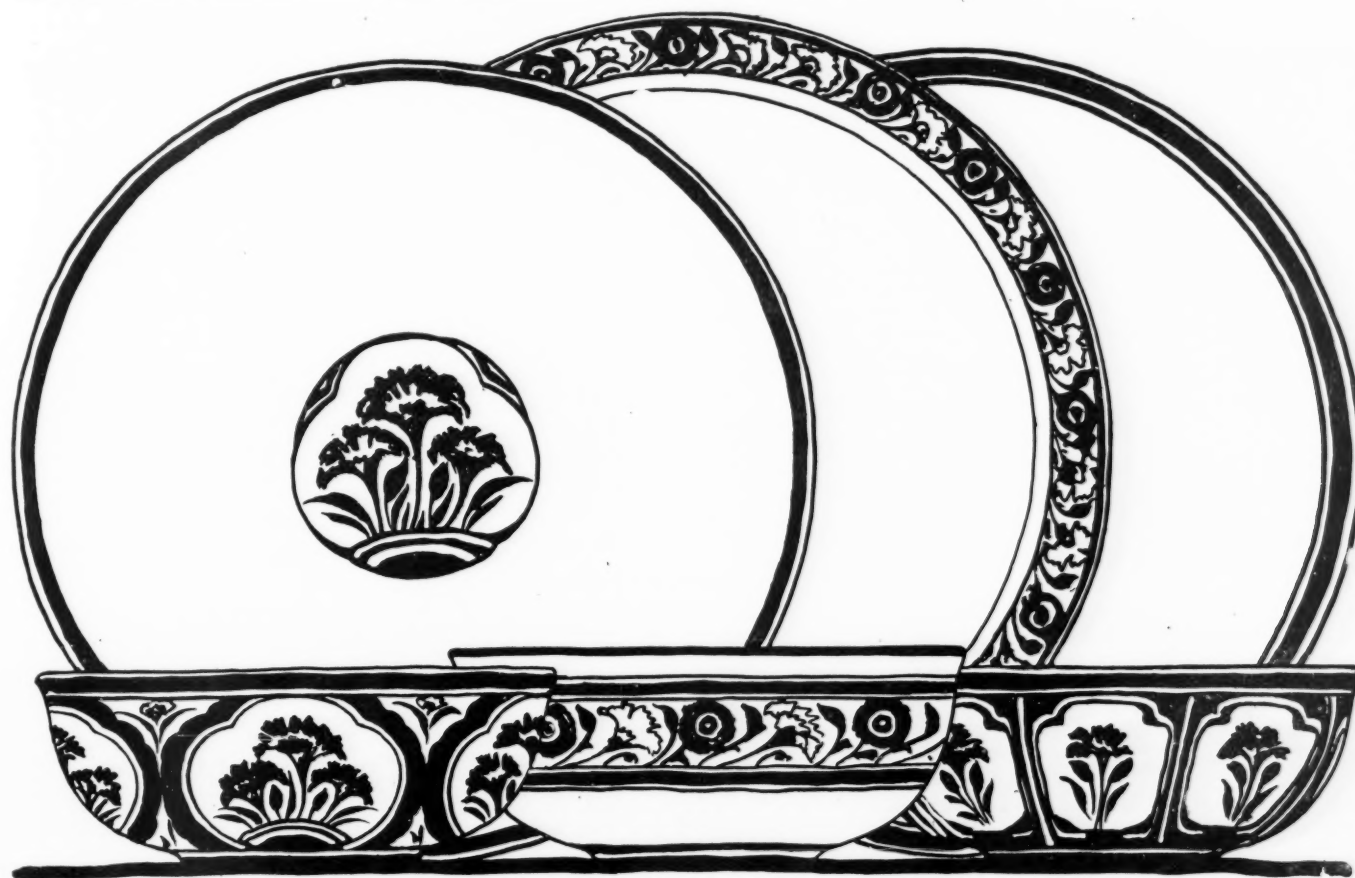




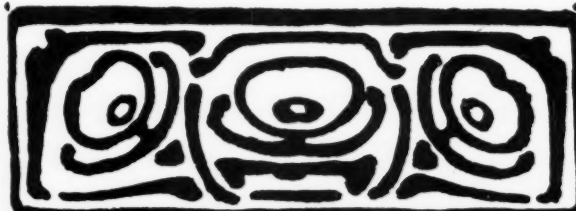
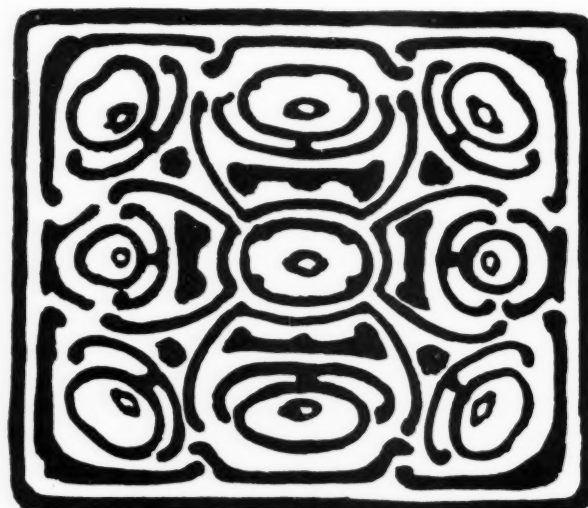
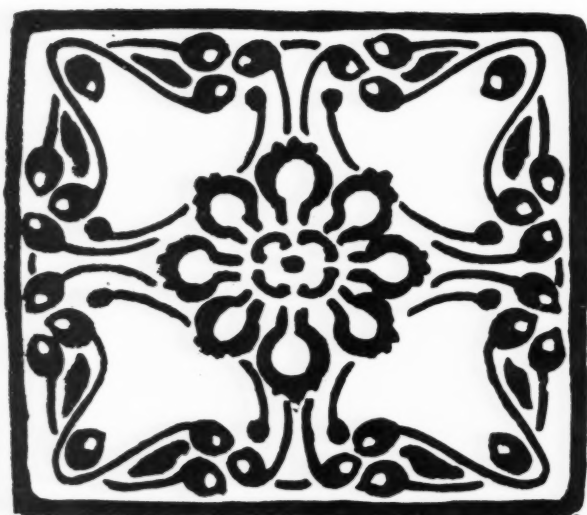
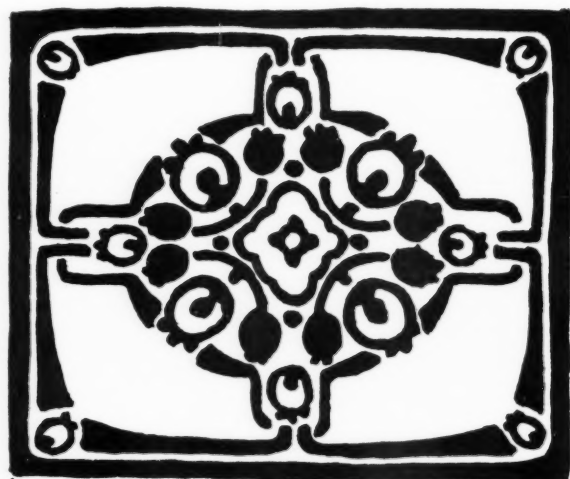
ing could also be used but one would probably prefer some other color or colors to the above. Lustres could be used if they are used with discretion,—that is, a bowl design drawn in with lustres leaving a fairly good proportion of the surface untouched would be all right, whereas it is doubtful if a bowl completely covered or lined with lustre would be at all practical. Then too, in working with lustres a soft glaze ware like Belleek is often better than one which has a hard glaze, for in the former the lustre in firing sinks into the glaze and in the latter it merely stays on it. Copper lustre or Dark Blue lustre which has a copperish tinge to it is excellent for a one-color scheme, especially on an ivory colored ground. The design should first be traced or drawn carefully on the bowl or plate, and then the painting in with lustre should be done as freely and directly as possible. One firing ought to suffice in completing any of these designs on Belleek ware. White china, however, requires an extra firing for the preliminary tinting which should be of Ivory Glaze.

Orange lustre which harmonizes beautifully with Copper lustre could be used for the flowers and buds. It requires a covering of Yellow Brown lustre to keep it from rubbing off. Gold used as a background in the panels in which the motif is repeated enriches the design very much. When it is used with lustres black outlines are often necessary but a careful worker can avoid them where they are not desired. On Belleek ware unfluxed gold should be used.

All of these designs were planned from a single motif and consequently the medallion illustrated on one of the plates below may be used with any of these designs.



BOWLS AND PLATES—FLORAL MOTIF



SMALL BOX DESIGNS SUGGESTED BY THE COPTIC MOTIFS. GOLD AND ENAMEL ON SATSUMA



(COPTIC MOTIFS Drawings made by permission of Metropolitan Museum Fine Arts)



TILE DESIGN

(Shown above)

There are several ways in which this design could be used. It could be enlarged very much, cut on a wood block and then printed on cloth for a cushion cover. If the block is large enough to cover one fourth of the design it can be turned so as to repeat and print the whole arrangement. With a little alteration this could be cut on stencil paper and stenciled on cloth. The stencils could be cut, one for the design as it appears in this black and white arrangement and another one for an added color which should fill the enclosed forms. If this added color is low in value it will help to give a little more weight and interest to the design. A third way to use this design would be to apply it in enamels on a tile. One or two colors are enough to use. If one color is used it can be applied to all the dark places. If two are used, one should be applied to all the black parts

of the design as it stands and the other to all the enclosed white places which appear in the fruit-like forms.

♦ ♦ ♦

BOX DESIGNS (Page 108)

All of these designs which were suggested by the Coptic motifs on page 109 should be carried out in simple schemes. One way to do this would be to use gold for the whole design and touches of bright enamel in the small enclosed places. Another way would be to use one enamel for practically the whole design and then add touches of gold or another enamel of a brighter or contrasting hue. Still another way to treat these, if one uses white china, is to paint in all the designs with gold. Fire and burnish this and then cover with a wash of lustre. Yellow brown lustre over gold with small spots of Orange lustre forms a satisfactory harmony and Light green with Blue lustre and green gold is also a good combination.



WILD GERANIUM



FLOWER DRAWING

Why do we draw from flowers? We draw from them because we know that flowers, as well as plant life in general, are full of interesting shapes and colors which we cannot afford to ignore, even if such a thing were possible. In order to acquaint ourselves thoroughly with these interesting things it is necessary for us to study them and to make them a part of ourselves. This, as we have said, in dealing with the peacock motif, requires more than passing observation. Merely arranging these facts of plant life into a pattern, as many of our wall-paper, textile and other designs are, is no more art than the jumbling together of words is literature. None the less we can make studies from flowers which will be a great help to us in developing our appreciation of beautiful line, tone and color, for, after all, it is these things which are our art language.

What flowers shall we draw and for what should we look in those we do draw? The answer to this is dependent on whether we are painters of pictures or designers of ornament. The former may choose practically any flower to use, while we select only those which have fine quality of line, for with fine line arrangements we can do much and without them we can do practically nothing. Tone and color here are secondary and they may or may not be like that of the flower itself.

How should we go about our work in order to derive the most benefit from it? Why should we not do as the painter does and paint our flowers as so much still life with all the

accidental high lights, cast shadows and color peculiarities of our motif? We do not do this because these things have nothing to do with design. We are interested in flowers as living, growing things and it is the expression of this living quality that interests us. But we are interested in more than this—we are interested in the expression of this living quality through the art language of the designer. This, as we have said above, consists of expression through fine line, tone and color. And so, instead of taking a bowl of flowers and making a picture we take one or two flowers and make a study. These studies of flower arrangements are valuable to the designer and for this reason "Keramic Studio," which is more interested in design than in pictorial art, publishes from time to time flower drawings of the former kind.

Occasionally we hear decorators say, "Why, we cannot use these things." To be sure, they cannot if they do not want to or if they do not know how to do so. They can, however, at least see how others work. Alice Willetts Donaldson, for instance, who has made many fine flower drawings for Keramic Studio, exhibited with the New York and American Water Color Societies last season in New York a number of beautiful water colors which elicited many favorable comments and which revealed that Miss Donaldson has indeed profited by her study of flowers. *Keramic Studio* has one of her studies in color which will be published shortly. Our American wild flowers are among the most beautiful





in the world. The dog-toothed violet or adder's tongue, the wild anemone or wind-flower, the blue-bell and wild geranium are only a few of many which are not only beautiful in line but in pattern and color also. In addition, we have our garden flowers which are almost infinite in variety. In making drawings from these flowers we may use pencil or pen, charcoal or chalk, black paint or ink. It does not matter so much what medium we use as it does the way in which we use it. Nor does it matter if at first in our fidelity to nature our drawings seem hard and tight. Freedom comes only with practice. Whether we understand exactly what we mean by line and tone drawing, that's the thing that matters.

Line is of two kinds, the accented and unaccented. Generally speaking, the accented line is the descriptive or story telling one and the other is the ornamental one. This is by no means a rule to be followed but we bear it in mind, for if, in making our drawings, we think too much of the former, we are apt to be led away from the more important aspect of our work—the making of flower ARRANGEMENTS in which the background spaces are as vital as the flower shapes. Therefore, let us start our work by making a flower drawing in line only, using a line which is practically unaccented, and all the while we are doing this let us constantly watch the background spaces in our arrangement, at the same time change the position of the motif as much as is necessary to make these background spaces more and more interesting. These background spaces should be an integral part of the arrangement and any drawing in which the flower looks as though it was merely placed in space, with

no regard to the contour of the shape it fills, is a failure as a design. On page 111 there is a line drawing in pencil and on page 112 there is one in ink, both of which are practically unaccented. After we have made drawings like these we can proceed to black and white and tone arrangements. By using only one or two tones at first and then adding others we get more out of our work than if we were to make a line drawing and then fill in the space promiscuously with many different values. Flower drawings of this kind are perhaps more common than any other kind, for they are more easily and quickly done this way than they are in line only or tone only.

Rhythm may be expressed in tone relationships just as it is in line and by starting with two or three related values and keeping to these we get a feeling of rhythm which is otherwise impossible. From two or three values we may go to several if need be. We always keep these values flat and avoid anything which appears to be shading or gradation of tone. A drawing like the iris one on page 116 may give the impression of having been done in graded tones, but if we examine it closely we find that it is wholly in flat washes of color.

In using color, as with tone, it is our privilege to do as we please. It is absurd to think that we must follow nature as the average person sees it. An oriental poppy may be a flaming red in the sunlight at noon and a quiet, subdued orange color in the after-glow. Accordingly, let us remember that when we change the color of a flower to suit ourselves in building up color harmonies, we are not neces-



sarily violating the laws of nature. I say this not because I have scruples about adhering to natural fact, but because there are many people who still believe that if we make a thing exactly like nature we are making a work of art.

In fact, it is just the opposite. We take our motif in this instance from nature, and make it as we should like to see it or as it might be and so we see that, as Croce the Italian philosopher says, "Nature in reality imitates art."



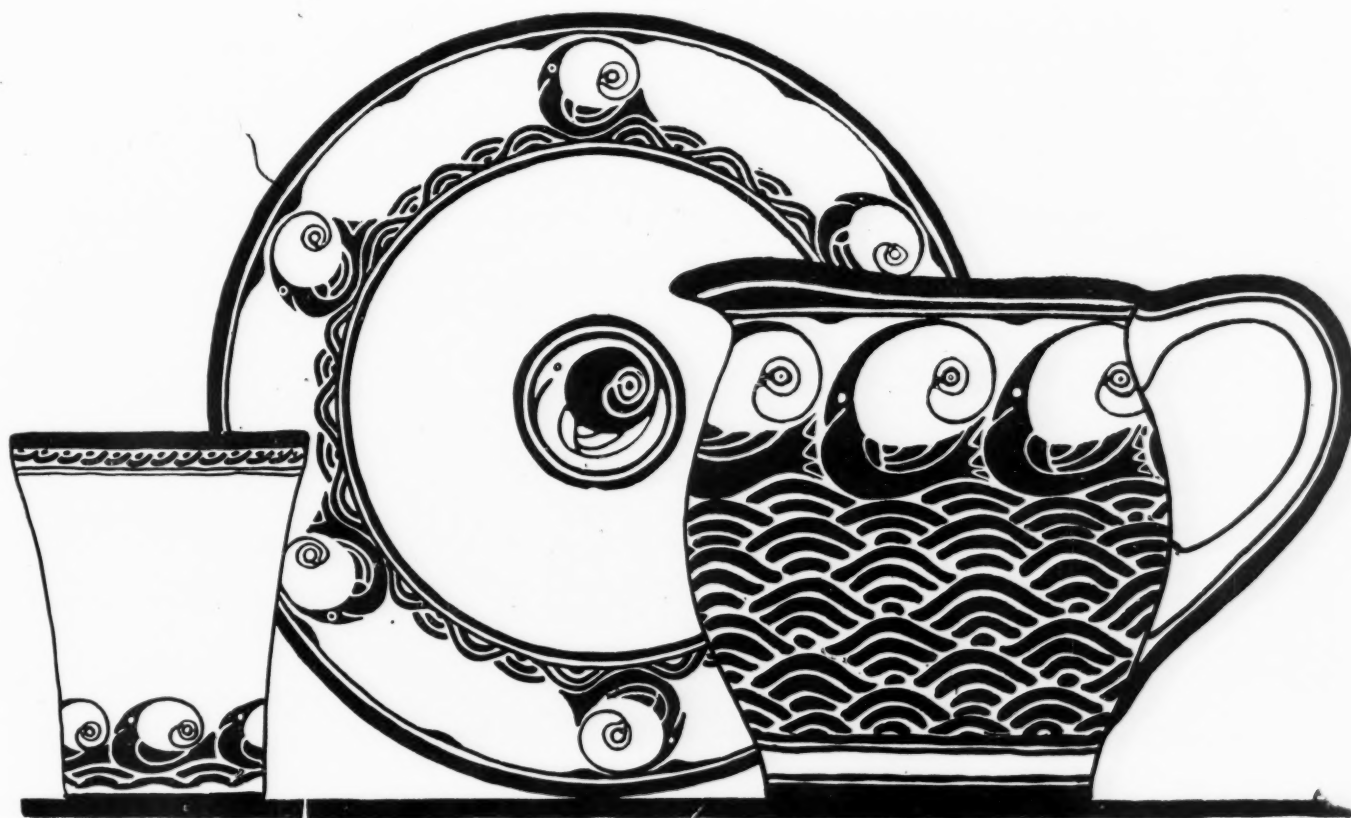
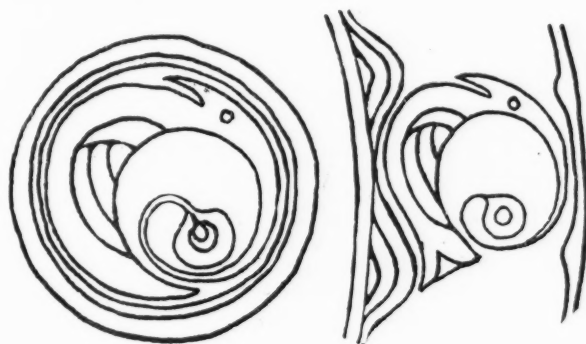
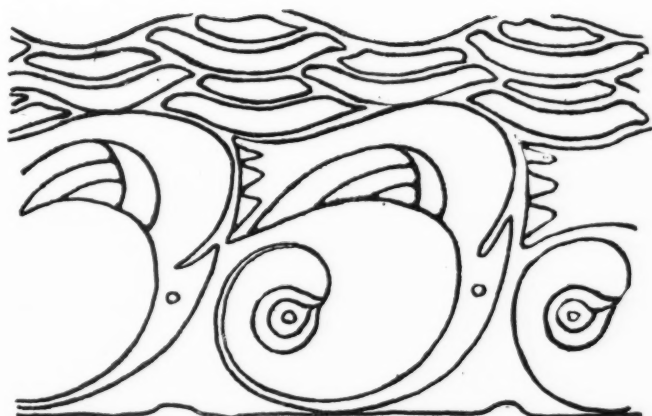
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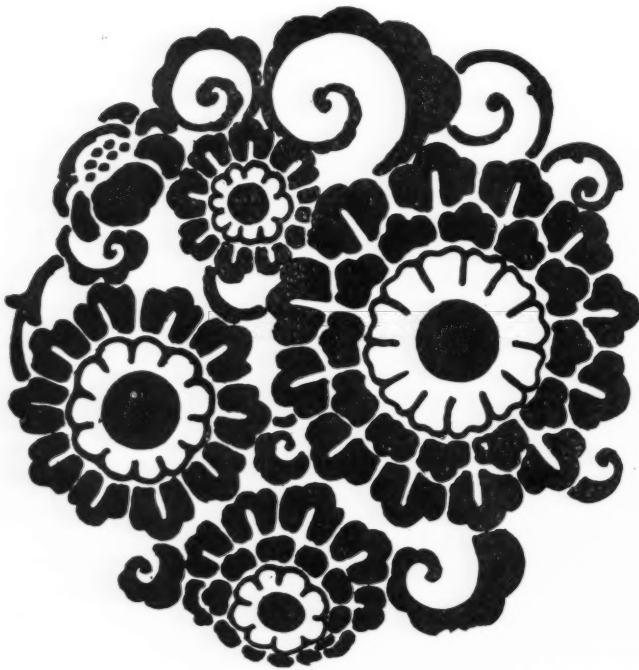
WATER BIRD DESIGN

There is nothing as beautiful on china as enamel and of all the enamels we have there are none as beautiful as Nankin Blue. This enamel may be floated on china so that it is almost transparent or it may be applied heavily, giving great depth of color. In planning decoration of any kind we ordinarily think of our design first and its color treatment afterwards, but in this instance the design was made to fit the color, Nankin Blue, which is used throughout the whole design with the exception of the wing, eye and head ornament of the bird which are Emerald Green and the spots in the tail feathers which are Lilac.

This design may be completed in one painting which, if done deliberately and carefully, will be invariably much more interesting than if it were painted, fired and gone over to correct it, as it were. In floating on the enamel there should be a variation of tone, especially in the wave pattern. This variation may be had by applying the enamel more or less unevenly. The illustrations at the bottom of this page do not show any of this unevenness and consequently they lack much of the interest which the finished pitcher or plate have when done in this beautiful translucent enamel.

It is desirable that the design be drawn or transferred carefully on the china as it appears below, but if, in floating on the color, the brush wavers slightly and the enamel refuses to follow the exact lines of the preliminary drawing it should not be gone over unduly, for one's technique may become so exact that it is painful and one's work may be so mechanically perfect that it gives the impression of having been done laboriously and that is just the opposite impression of what we wish to convey.





FLORAL MOTIF FOR BOWL

One of the most popular shapes in Belleek bowls is that illustrated on this page. The bowl calls for decoration and it was designed by one of our American Craftsmen so that by not having a deep inward curve in its contour at the base, which many bowls have, its outer decoration is not too much hidden from view. The motif is repeated four times around the bowl and four colors were used in decorating the one illustrated in the photograph on this page. These colors

were Chinese Rose, Madder Red, Florentine Green plus equal parts of Sage Green and Royal Blue or Gold Blue plus equal parts of Cobalt Blue. The lighter value in the flowers as illustrated in the separate motif is Chinese Rose and the darker one in the flowers is Madder Red. All the leaves are of the blue. The bands of color around this motif and at the top and bottom of the bowl as well as the inside bands are of the blue and green, as noted above. If one should prefer additional colors to those already given the centers of the flowers could be filled in with these instead of leaving them untouched as they are here. Then again, if one should prefer something different this design could be



altered in this way. The tones of Chinese Pink and Madder Red could be varied with the use of White enamel from deep and intense ones to light and subdued ones. The centers of the flowers could be of the lightest tones with gradations



PERSIAN BOWL (By Courtesy of the Metropolitan Museum of Fine Arts)

outward or they could be arranged vice versa. To insure the best results in attempting anything like this, as with practically any design which one wants to do to his or her best ability, it is advisable to make preliminary color tests. These can be made on old scraps of china and if they are marked or labelled with notes of the different proportions of colors used they will be valuable for future use. In making these tests it is advisable, too, to arrange the colors somewhat as they come in the design and in this way get the effect one color has on the other.

♦ ♦ ♦

FREE-BRUSH WORK IN PERSIAN POTTERY DESIGN

(Continued from page 106)

how can we make our own work more interesting through the use of it? We can start to do this by exercise of the simplest kind. Let us suppose we have a half dozen small bowls of Sedji ware and a saucer of Nankin Blue enamel or perhaps some small plates and a bottle of Copper Lustre. With these things and a brush which comes to a good point what can we do? First of all the brush should be well charged with color, for this is essential in all free brush work. Secondly, we should hold the brush as nearly vertical as possible and guide its movement by the little finger, which should rest on the china and move along with the brush. There is one more point we should bear in mind and that is to learn to avoid going over a line twice. This invariably spoils the line and hinders our progress in learning how to do free-brush work. For our motif let us take the floral one on page 107 and make a variation of it (working directly) on each one of the six bowls or plates. Compare the designs with each other after they are finished and then compare the best with one of the Persian cup designs. After this has been done we might try the small box designs on page 108 and then proceed to something more difficult like the pitcher on page 115 or the bowl on page 116.

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ART NOTES

(Continued from page 99)

For Beauty is after all a component of perfection, and however much revolutionists may rail at mere beauty, as opposed to Truth, all evolution tends to the beauty of Holiness, or *Wholeness*.

Someone has said "the trails of theory are many, but the trails of action all return to evolution." So we need not despair. We may not "know where we are going, but we're on our way."

♦ ♦

ANSWERS TO CORRESPONDENTS

Isabel A.—Will you kindly state what is the reason of gold on acid etched china coming off in the burnishing?

Answer—Gold which burnishes off after firing is probably underfired. For hard china use Roman gold and for Satsuma or Belleek mix unfluxed gold with Roman, equal parts. Try firing harder.

You will find lessons on acid etching in the Ceramic Studio Class Room Book No. 4.

S. B. T.—Kindly let me know where I can purchase a good Coral for painting (not dusting) or how to obtain it by mixing.

Answer—Carnation, Flame, Capucine Red, all give a good Coral red, but usually need a little flux if used thin. Violet of Iron tinted or painted thin gives a Coral pink. You will find these colors in the tubes of Lacroix and Dresden colors and in all the powder colors on the market.

M. L. C.—We know of no artist at this time who teaches the work known as "Batique" or the "Dip and Dye" work. The process of "Batique" has been given in several of the Art Magazines of the year. The "Touchstone" for one, and it is also given in "The New Interior" by Hazel Adler.

Keramic Studio expects to publish an article on Batique by Albert W. Heckman, in the near future.

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